St Paul's Church
Winchmore Hill

EDWARD KELLY

FOREWORD BY THE VICAR

I AM very happy to commend this guide to St. Paul's Church, published by the St. Paul's, Winchmore Hill, Trust. St. Paul's has a number of unusual features and there is much to interest the discerning eye. In many ways it embodies the history of the Church of England since 1828, and the parish archives have provided much of the material for this guide.

Great care has been taken to explain the many features which identify the building as a Christian church, and to indicate their origins in the Bible and in Christian tradition. St. Paul's Church, standing on a hill, and open every day for prayer, is a sign of the presence of God to all who live here and those who pass by.

The guide has been written for your enjoyment. It reminds us that this church has served Winchmore Hill from the time when it was a village in the Middlesex countryside until the present day, when it is a heavily populated suburb of Greater London. This building is a much loved sanctuary and I am sure the guide will help us greatly to understand its significance and purpose.

David Nash

THIS illustrated guide is intended to help all who come into our church to see and better understand the place in which we worship. It briefly outlines our church's history and points to our responsibilities today.

Much of the information has been collated from "Looking Outward: the story of St. Paul's – Winchmore Hill's Parish Church" by Eric W. Spalding (1967), and from St. Paul's Church magazines going back to 1887.

I am indebted to Peter Cormack for consultation about the stained glass, though he is in no way responsible should there be flaws in the use I have made of his expertise. He is Deputy Keeper of the William Morris Gallery, Walthamstow, and Co-Editor of The Journal of the British Society of Master Glass Painters.

The explanations of church symbolism are given after comparison of a variety of sources.

For local information I have referred also to "Memories of Winchmore Hill" by Horace G. Regnart (1952) and to detail by the Headmaster, Peter West, in the School Information Booklet of St. Paul's School.

I thank the many people who have contributed from their knowledge or their memories of St. Paul's from years gone by.

Edward Kelly

Front cover illustration: Drawing of the church by the architect, J. Davies, at the time of building. Facing page: St. Paul's interior, photo 1986.

†Indicates a memorial. Details of the commemoration and donor are to be found in the church in close conjunction. There are other instances not mentioned in this guide.

In 1851 the seating capacity was 482. As was customary, some pews were free but others were rented. This was one of the ways in which people who had the means contributed to church income.

Names were displayed on cards in brass frames at the ends of rented pews. Free pews were indicated by a black cross painted at each end. The marks of the frames and the crosses can still be seen on the pews today, also the marks where book cupboards were fitted to rented pews.

With the changes in society the system gradually fell into disuse and, of course, all seats are now free.

The cast iron hoppers of the downfall pipes on the outside walls of the chapel, chancel and vestry are a minor feature of some interest. They are well formed and marked with a cross. They came from the London Iron Foundry at St. John's Wood, North-West London.

THE church was built during 1826 and 1827 and consecrated in 1828 as a chapel-of-ease to All Saints', Edmonton. Winchmore Hill was at that time, in the reign of George IV, a secluded and little known village on London's northern heights, but, as was the case with many such places on the fringe of London, its population was growing. St. Paul's was one of the "Waterloo" churches, built to provide for the urban overspill that was a feature of the years following the Napoleonic Wars.

The site had been donated by Mr. Walker Gray of Southgate Grove (later Grovelands). Roughly three-quarters of the cost of building was borne by the Church Building Commissioners. They were undertaking a heavy programme of church building at a time of economic depression, so we find, initially, a fairly simple, functional architecture. This was somewhat dismissively referred to as "Commissioners' style" or "Churchwardens' Gothic"! Nevertheless many people over the years have felt that St. Paul's sits pleasantly on its site on Church Hill, whilst its plain rectangular nave, void of pillars to obscure the view, does have advantages as the use of a parish church becomes ever more varied.

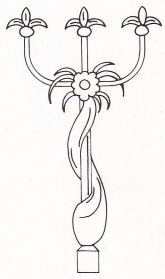
Residents of old Winchmore Hill would not find it difficult to recognize today the village church they knew in its earliest years. The covering of ivy, thought picturesque by a later generation, has been removed by a yet later one and a dense growth of trees and shrubs has been thinned, leaving the outside much as it must have been in 1828.

The inside, however, has been drastically altered, reflecting the greater desire for beauty and colour in worship and the changes in style and type of worship that have taken place. Originally there was the present nave with only a recess at the east end containing the altar. The church was lit by candle-light. As late as 1874, the nave had whitewashed walls with curtained windows; the pulpit was almost in the middle of the church; a barrel organ, which had been supplied with a finger-board, was operated from the small gallery at the rear; and the heating was supplied by two stoves in the aisle, which nearly roasted those who were near and left those afar off to shiver. The pews were all high pews with doors, characteristic of those days.

In 1844 a vestry fire damaged the east end. Following the restoration, the carved oak altar and pulpit were presented in 1846 and soon afterwards the striking stained glass windows depicting 12 incidents in the life of St. Paul, which for the next 40 years or so formed one large east window in the recess (or apse). (See page 3.)

Thirty years with little change to the church interior were followed by 30 years in which its appearance was transformed by a succession of changes in this sequence:

The picture of the roof framework shows in particular the queen-posts (the upright timbers between tie-beam and principal rafters in the roof-trusses). This type of construction tended to be associated with a fairly large span of roof unsupported by intermediate pillars – and indeed it is said that, at the time of building, St. Paul's was one of the largest such spans, if not the largest, among the churches of the London Diocese. The span is 45 feet.



Gas came to Winchmore Hill in 1864 and public gas lighting in 1879. Gas standards were installed to light St. Paul's nave, four either side down the middle of each block of pews. The old octagonal wooden bases which held these standards, and also the candelabra which preceded them, can still be seen among the pews.

Electric lighting was installed in the chancel and chapel in 1922 and in the nave soon afterwards.

The oil fired heating, installed in 1960, changed to gas in 1974. The churchwardens' vestry was then created out of the old 1880 boiler chamber, at the south-east corner of the nave.

The earliest known photograph of the church, taken before the building of the chancel in 1889, shows the former oak reredos, the organ console and choir stalls in the nave, and the nave lit by candelabra.

1876 What was the north-east vestry is used to house a new organ, blown by hand, the console being in the nave.

1882 The present pews replace the old high ones.

1889 The existing apse and vestries are taken down. A new chancel is erected, with chancel aisle on the south side and new vestries to the north. The choir seats are moved from nave to chancel.
The organ is enlarged and the console moved into the new chancel.

1892† The present central east window, showing the Ascension, is erected.
The present font is installed.

1899 The altar of 1846 is enlarged and restored and the reredos erected.

1900 The pulpit is restored and the oak eagle lectern presented.

1901† The side aisle is furnished as a chapel.

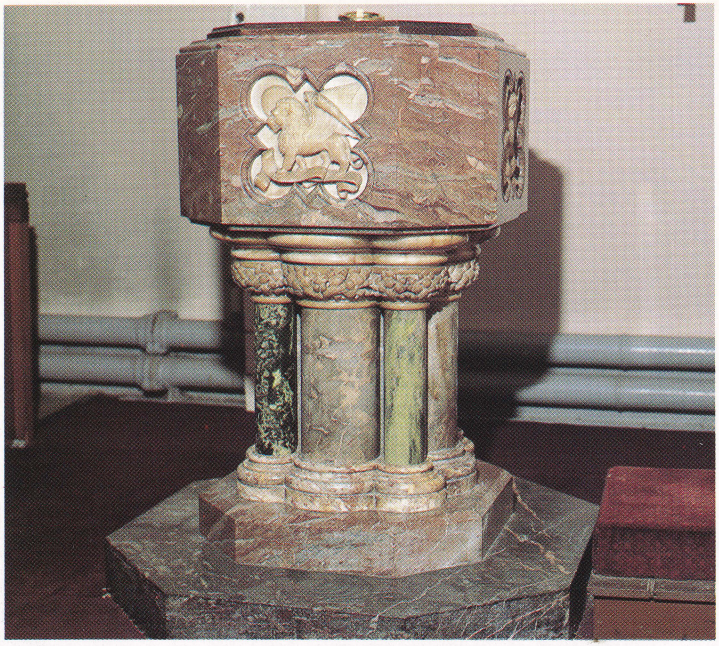
1906 The gallery is reseated and one staircase removed.

1907† Two large paintings are presented; they are seen on the west wall above the gallery – one of the stoning of Stephen, the other showing the conversion of Saul on the road to Damascus.

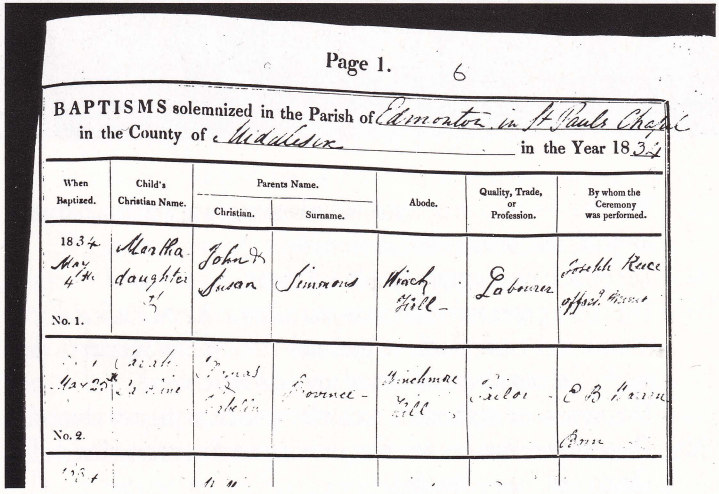
The vicarage was built in 1913 on land donated by Mr. Paulin.

BAPTISM is administered with water in the name of the Father, and of the Son, and of the Holy Spirit.

It is the sacramental rite whereby a person is welcomed into Christ's Church. The font is therefore usually to be found near an entrance to the church building.



1892 T. H. Knight and Sons, Teignmouth.



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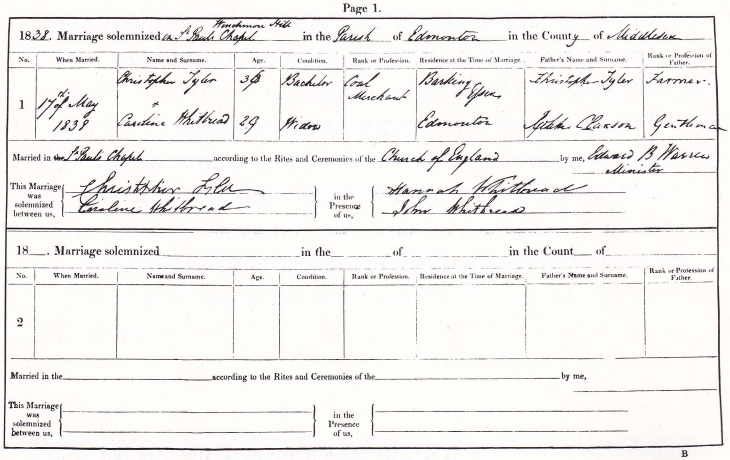
BAPTISMS solemnized in the Parish of Edmonton in St Pauls Chapel in the County of Middlesex in the Year 1834

When Baptized.	Child's Christian Name.	Parents Name. Christian.	Parents Name. Surname.	Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
1834 May 4th No. 1.	Martha daughter of	John & Susan	Simmons	Winch Hill	Labourer	Joseph Ruce offic. Minist.
May 25th No. 2.	Sarah Caroline	Thomas & Isabella	Province	Winchmore Hill	Tailor	E B Warren Bmn
1834						

The earliest baptisms at St. Paul's were recorded in the register of All Saints', Edmonton. The illustration shows the first entry in St. Paul's own register, on 4th May, 1834.



Page 1.

1838. Marriage solemnized in St Pauls Chapel Winchmore Hill in the Parish of Edmonton in the County of Middlesex

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
1	17th of May 1838	Christopher Tyler & Caroline Whitbread	36 29	Bachelor Widow	Coal Merchant	Barking Essex Edmonton	Christopher Tyler Joseph Clarson	Farmer Gentleman

Married in the St Pauls Chapel according to the Rites and Ceremonies of the Church of England by me, Edward B Warren Minister

This Marriage was solemnized between us, Christopher Tyler Caroline Whitbread in the Presence of us, Hannah Whitbread John Whitbread

18__. Marriage solemnized _____ in the _____ of _____ in the Count__ of _____

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
2								

Married in the _____ according to the Rites and Ceremonies of the _____ by me, _____

This Marriage was solemnized between us, _____ in the Presence of us, _____

B

The first entry in St. Paul's earliest marriage register – 17th May, 1835.

THE FONT, made for the most part in Devonshire marble of various colours, is designed in the style of late decorated Gothic architecture.

The octagonal bowl, in deep red marble, has alternate panels bearing, in white alabaster from Derbyshire, the ancient symbols of the four evangelists – a man for Matthew, a lion for Mark, an ox (or calf) for Luke, an eagle for John, all four being winged.*

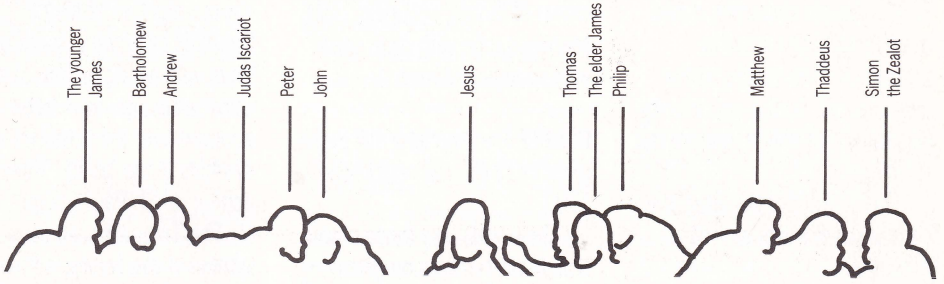
The abacus and carved capping are of white and delicately tinted alabaster.

A solid central stem of grey marble has four carved shafts, between which are introduced four slimmer shafts of green Irish marble.

The moulded bases of the shafts stand on a stepped octagonal plinth, the upper step in red marble, the lower in dark grey.

*This is in allusion to the four living creatures before the throne of God in Rev. 4 v. 7, derived from the winged creatures of Ezekiel's cherubim and from other apocalyptic literature. Irenaeus, towards the end of the second century, associated them with the four gospel makers.

Reredos – Caen stone with Devonshire marble shafts and shelf – Jones and Willis, 1899.



CHANCEL

Usually, when the site makes it possible, Christian churches are built with the chancel end due east. It has been the common though not invariable practice for the high altar to be placed at the east end, because that is the direction from which the sun rises and Christians think of Christ as the Dayspring and Resurrection, the Sun of Righteousness arising with healing in his wings, the bright and morning star.

The altar is regarded as God's throne in his House. The area immediately around it is called the SANCTUARY.

In the sacrament of Holy Communion (also known as the Eucharist, or Lord's Supper or Mass), the people's gifts of bread and wine are placed upon the altar and there consecrated.

When the altar is shaped like a table, we are reminded of the circumstances of the institution of this sacrament by Jesus at the Last Supper in the upper room the night before his crucifixion.

When the altar is shaped like a tomb (as ours is at St. Paul's), we are reminded of circumstances in which early Christians sometimes celebrated this sacrament upon the tombs of martyrs.

Near the altar, on the south side, is an oak **CREDENCE TABLE†** – 1983.

G. Maile & Son of Canterbury. This is the memorial to the Revd. Francis Lampen, former vicar.

A credence table is a small side table placed near the altar to hold the bread, wine, and water to be used for Holy Communion, together with other accessories. The name is the English version of the Italian *credenza*, a shelf or buffet on which food was set out.

Behind and above the altar is the reredos.

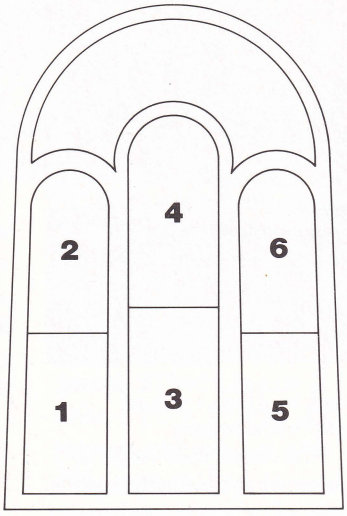
REREDOS The sculpture, set in a canopied recess, is a faithful representation of Leonardo da Vinci's painting of the Last Supper, which is still to be seen in Milan on the wall of the refectory of an old monastery near the Abbey Church of Santa Maria delle Grazie.

Jesus has just told his companions that one of them will betray him. They are thrown into confusion. On either side of Jesus is a startled, gesticulating group. "Surely not I, Lord?", one after another is asking him in great agitation. Impetuous Peter, gripping his knife, has jumped up and urges John to ask Jesus what he means. In doing so he has lurched against Judas Iscariot who, clutching the money-bag, has knocked over the salt – a bad omen.

A crown is seen above the head of Jesus.

The canopy and its pedestal are flanked on either side by three panels each containing a painted figure. On the north side is Christ as the Bread of Life; on the south side, Christ as the true Vine. The other figures are the four Evangelists, each holding a gospel: from left to right, Matthew with an angel, Mark with couchant lion, Luke with cow or ox, and John with an eagle. Matthew and Luke each holds a pen. All these features are long established in the traditions of Christian art.

The niches in the sanctuary walls hold an aumbry (for the reserved Sacrament) on the north side and on the south a piscina (for the ablutions at the Eucharist) – furnished with a drain, as the font is also. It is traditional to allow the water used in these ceremonies to run to earth.



THE LIFE OF ST. PAUL IN TWELVE COMPARTMENTS

This glass was presented in the late 1840s to form a single east window. (See the early photograph on page 3.) In 1889, it was reassembled as two separate windows placed either side of the central window (see the picture of 1906) and these were moved to their present positions facing each other in the extended chancel in 1928. The life story of St. Paul is depicted in clear, bright colours. In every incident he can be identified by some item of purple apparel; after his conversion, by a purple robe.

The descriptions given here are based on the designer's* notes, which conclude with the injunction, "Give the proper expression to all the countenances, Jews, Greeks, Romans, respectively". The mixture of races is indicated by the different colours of faces.

**Perhaps "Ward and Nixon" or "Ward and Hughes" of London. There was a change of partnerships c. 1850.*

1 The martyrdom of Stephen by stoning

Saul (as he was then called) is consenting and minding the clothes of those who did the stoning.

Acts 7 vv. 57-60, 22 v. 20

2 The conversion of Saul

A bright light shines from heaven and Saul is struck to the ground. The figure of the risen and ascended Christ stands near him and apart from all the others, who hear and see nothing. The city of Damascus is seen in the distance.

Acts 9 vv. 3-5, 22 vv. 6,7

3 In Damascus in a room in Straight Street

Saul is an abject, groping figure, having been blind for three days. Ananias has been sent to him that he might recover his sight and be filled with the Holy Spirit.

Acts 9 v. 17, 22 vv. 12,13

4 The escape from Damascus

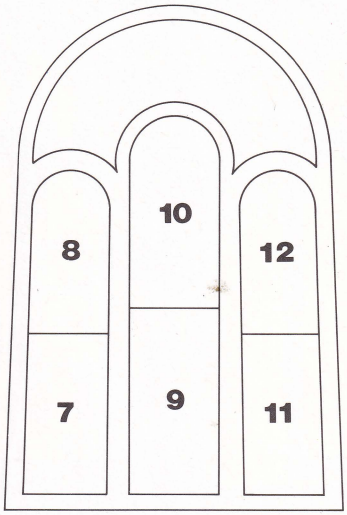
There is a plot to murder Saul. So one night converts lower him in a basket down the outside of the city wall.

Acts 9 vv. 23-25

5 Barnabas and Saul at Paphos in Cyprus

Elymas the sorcerer, who opposed them, has temporarily been struck blind. He seeks someone to lead him. From about this time Saul is known as Paul.

Acts 13 vv. 9-11



6 Outside the gates of Lystra in Galatia

Paul (now the more prominent figure) and Barnabas have healed a cripple. They are taken for gods. The priest of Jupiter brings oxen and garlands. He and the people intend to sacrifice to them.

Acts 14 vv. 11-15

7 Paul and Silas in prison at Philippi

An earthquake breaks the prisoners' chains, which we see lying on the floor, and throws open the heavily bolted doors. The gaoler, thinking the prisoners have escaped, is about to kill himself with his sword. Paul shouts out that he is to do himself no harm. The gaoler calls for lights and, trembling, throws himself at the apostles' feet saying "Sirs, what must I do to be saved?" "Put your trust in the Lord Jesus and you will be saved, you and your household," is the answer.

Acts 16 vv. 25-31

8 Paul at Athens

He pleads the cause of Christianity before the Council of the Areopagus.

Acts 17 vv. 23-34

9 In the Governor's house in Caesarea

Paul has been arrested. Felix, the Roman Governor, accompanied by his Jewish wife Drusilla, sends for Paul and lets him talk about faith in Christ Jesus. But when the discourse turns to questions of morals, self-control, and the coming judgement, Felix takes fright.

Acts 24 vv. 24,25

10 The shipwreck on the rocky coast off Malta

Paul is conspicuous among the soldiers and prisoners who crowd the deck of the doomed ship. Some are in the act of casting themselves into the sea; others are seen swimming to the shore. The ship is dismasted, the tackle broken, the bow stuck fast and the stern is breaking up with the pounding of the breakers.

Acts 27 vv. 24-44

11 On the island of Malta

Everyone from the ship has landed safely. It is cold and has started to rain. The inhabitants light a fire for them. When Paul puts a bundle of sticks onto the fire, a torpid viper, animated by the heat, fastens onto his hand. He shakes it off. The snake is seen falling into the fire. Some of the inhabitants are staring at him in dread, expecting him to drop down dead.

Acts 28 vv. 1-6

12 The martyrdom of Paul in Rome

Paul has been beheaded. In the background, beyond the executioner, is the sinister crowned figure of Nero. Angels are in attendance upon the martyr and a crown of glory shines in the heavens.

2 Tim. 4 v. 8

THE CENTRAL EAST WINDOW† – 1892

The theme is the Ascension of our Lord into heaven. Eleven apostles can be discerned by their haloes.

The text across the bottom of left and right lights is "He was taken up and a cloud received him out of their sight" *(Acts 1 v. 9)*

The text at the foot of the middle light is "I ascend unto my Father and your Father". *(St. John 20 v. 17)*

The two scrolls, each borne by an angel above the apostles' heads, bear the texts, "Ye men of Galilee why stand (ye) gazing" and "This same Jesus shall so come". *(from Acts 1 v. 11)*

In the tracery lights, A and Ω, a crown and an orb, are borne by angels and the IHC symbol with crown surmounts all.

THE centenary celebrations in 1928 included the reconsecration of the chancel and side chapel, which had both been extended, the former by about 10 feet. This involved taking down and re-erecting the apsidal end and its roof. A new clergy vestry was also added.

Architects: Rowland Plumbe & Partners, London, W.C.1.

An anonymous donor made these gifts:

1928 **Clergy Stalls** – *Japanese oak.*
1931 **Choir Stalls** – *Austrian oak.*

Geo. M. Hammer & Co. Ltd., Bermondsey – Architect J. C. S. Mummery of Rowland Plumbe & Partners, London, W.C.1.

A delayed legacy from Mr. J. Wilkes, for 28 years churchwarden (1921-49) provided the

1975 **Mosaics** – *Designer, S. W. Pietzsch of Redbourn, Herts.*

The one shows the Virgin and Child and the other St. Paul with scroll and symbolic sword of the Spirit.

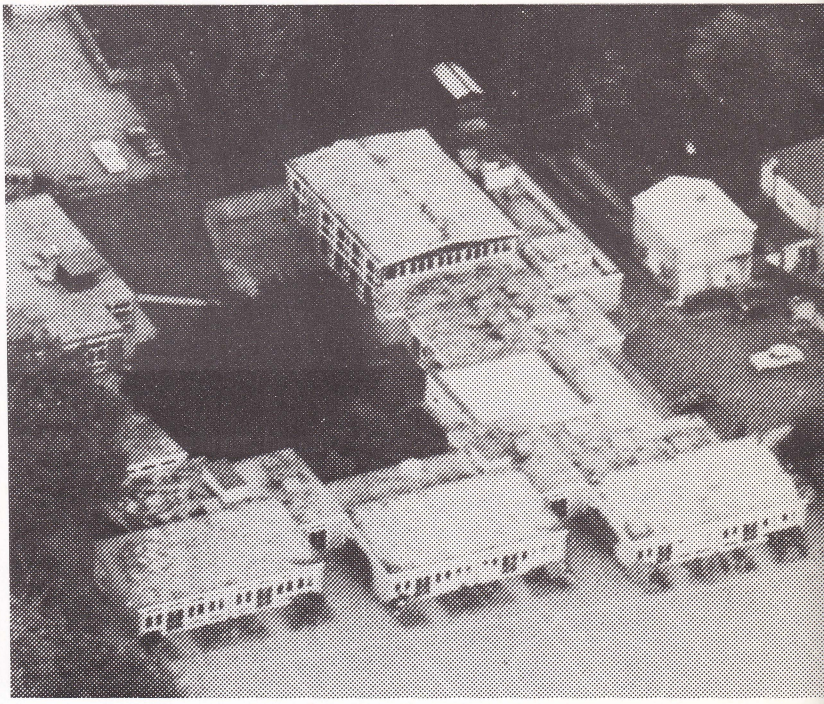
Facing page
Sanctuary and choir stalls – photo 1986 showing central east window – Messrs. Clayton and Bell, 1892; stone reredos – Messrs. Jones and Willis, 1899; clergy stalls, 1928; and choir stalls, 1931.

ST. PAUL'S CHURCH OF ENGLAND PRIMARY SCHOOL

THE school is now situated in Ringwood Way, near Winchmore Hill Station. It is accommodated in modern buildings and has its playing fields alongside.

By the middle of the 19th century it had become apparent that the three "dame schools" and other small educational establishments which served the locality at the time were inadequate for the changing expectations of the growing community. So in 1859 the Winchmore Hill National School, later to be known as St. Paul's Church of England School, was built on land adjacent to the church, given for the purpose by Mr. John Donnithorne Taylor of Grovelands.

The old St. Paul's School from a Christmas card.



Aerial photo of the school taken about 1980 by Mr. Norman Carroll. Architects – K. C. White & Partners.

The property was vested in trustees. The Trust Deed provided that the school be in union with and conducted according to the principles and aims of the National Society, a Church of England body which shouldered the main burden of pioneering a national system of elementary education.

The new brick building, with tower and clock, was substantial compared with the one-roomed cottage lower down Church Hill (formerly Chase Hill) which had previously served as the village school. With improvement and some extension, it was to house the school for almost a hundred years. But by 1958 the building was unsafe and, after a short emergency sojourn in the St. Paul's Institute, the school moved to its present site in 1961.

The school today is a voluntary aided Church of England primary school. The demand for the available places is very great. Extensions in 1965, 1975, 1981 and 1987, with many other additions to the amenities, owe much to the initiatives of the managers, now the governors, and the very active body known as "The Friends of St. Paul's School, Winchmore Hill", which comprises governors, teaching staff, parents of the pupils and members of St. Paul's Church. This Society is a registered charity and its object is mainly to raise funds for the school, adding greatly to its facilities and helping to maintain its "voluntary aided" character.

For generations St. Paul's was a village school and much of that atmosphere persists, notably in the close links between school and family.

THE CHURCH HALL

SINCE 1903 there has been a parish hall to provide a centre for a great range of activities catering between them for people of all ages and many interests.

When the maintenance and running costs of the old St. Paul's Institute in Station Road became a problem, the opportunity was taken to build a new parish hall and provide a car park on the old day school site, which had been acquired from the trustees through an anonymous donor. The hall was designed by the architects K. C. White & Partners and built in two stages: the first was opened in 1966, the second soon afterwards.

Rooms in the hall are named after –

William Howley, who as Bishop of London consecrated our church on 2nd June, 1828 (and later as Archbishop of Canterbury crowned Queen Victoria);

Frederick Temple, who as Bishop of London consecrated the chancel on Christmas Eve, 1889 – he too later became Archbishop of Canterbury and so did his son, William;

Sir William Paulin, who, jointly with his daughters, in 1903 gave the St. Paul's Institute* as a gift to Winchmore Hill in memory of Mrs. Paulin, and was a great benefactor to the church and its school. Sir William died in 1931.

A new St. Paul's Lodge for the assistant curate was built alongside the hall in 1967 by subscription.

The hall is in considerable use. It accommodates very many church activities and some community services which the church is involved in sponsoring. It is also hired for family occasions and by a number of non-church societies.

A complete list of all St. Paul's Organizations, and details about the Winchmore Hill Neighbourhood Group of Churches and the help available through its Information and Community Development Scheme are available at the church.

*The Foundation Stone is now preserved in the church grounds near the entrance to the present hall.

FROM RURAL AREA TO LONDON SUBURB

ST. PAUL'S became a separate parish in 1851. The Church records give many a glimpse of the life of Winchmore Hill in days of peace and during several wars. The earliest baptismal register chronicles the occupations of a mainly agricultural area: farmer, blacksmith, corn merchant, wheelwright, ostler and cordwainer. By 1863 we find an omnibus conductor and a barrister; from 1867 railway workers, and then increasingly the evidence of a commuter society. Lamplighter in 1882 and gas engineer in 1893 tell their own story.

The population of Winchmore Hill grew from about 1,300 in 1844 to 3,695 at the 1901 Census. Today, even after the hiving off of large parts of old Winchmore Hill in the forming of the parishes of Holy Trinity (in 1908), St. Peter's, Grange Park (1927) and St. Thomas's, Oakwood (1939), the population of St. Paul's parish is about 10,000. It is a story of transition from country village, estates and farmlands to a heavily populated London suburb, albeit retaining some delightful remnants of its former rurality.

Through all this change St. Paul's has stood on its site at the top of Church Hill and is now a listed historical building which is part of the conservation area around Winchmore Hill Green. It is a focal point for Christian witness and a source of Christian service to the community; a place where Christian worship is offered day by day, week by week. It is a house of prayer and a centre of ministry to which many families turn for the solemnizing of their marriages, for the baptizing of their children, for strength in times of weakness and for hope and comfort in the shadow of death.

This heritage owes much to the generosity and sense of obligation to the Church shown in generations gone by. Responsibility for the continuous renewal of our Church's life and for the care of our Church's buildings now rests with all who, for any reason whatsoever, value the presence of St. Paul's in our community today.

STEWARDSHIP All who feel that they are a part of the Church are encouraged to consider carefully their Christian stewardship of time, talent and money as members of the body of Christ. Regular support of our stewardship programme is a major means of sustaining our Church's life and ministry.

Priests-in-Charge

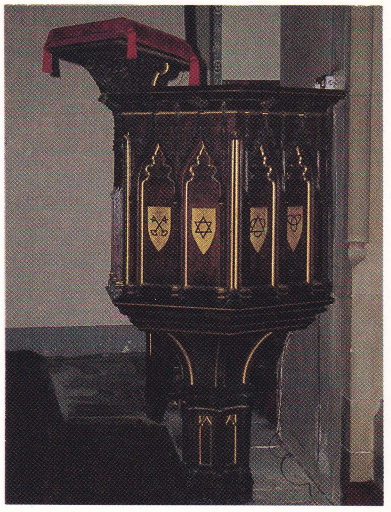
1828-1834	T. Bissland M.A.
1834-1844	E. B. Warren M.A.
1844-1851	J. D. Frost B.D.

Incumbent

1851-1868/9	J. D. Frost B.D.

Vicars

1868/9-1874	J. D. Frost B.D.
1874-1901	A. C. A. Drought M.A.
1901-1907	A. J. B. Dewdney M.A.
1908-1925	E. N. Coulthard M.A.
1925-1930	R. W. Odell M.A.
1931-1950	G. H. Lancaster M.A.
1950-1981	F. Lampen M.A.
1982-	D. J. Nash M.A.



ST. PAUL'S WINCHMORE HILL TRUST This was established in 1982 as a result of a bequest from Arthur and Dorothy Cooper; Arthur had been a deputy churchwarden here and stewardship recorder. Amalgamated with this Trust is one of the bequests of 1875 from Mr. P. H. Purvis, a former churchwarden.

This Trust Fund is to be used for the advancement of the Christian religion and in particular by promoting any charitable religious purpose in connection with St. Paul's Church. So the Trust assists in maintaining, developing and extending the work of this Church, its amenities and its buildings.

The Trust invites financial support from all who value what the Church provides. Anyone can help by entering into annual or life membership of the Trust, or by making donations or bequests to the Trust.

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